

NEW PUBLICATIONS.

TENNISON.

DEMETER AND OTHER POEMS. By Alfred Lord Tennyson. D. C. L. P. 12mo. 150. Macmillan & Co.

THE POETRY OF TENNYSON. By Henry Van Dyke. 12mo. pp. 206. Charles Scribner's Sons.

The poet who during the space of two full generations has held the public ear must expect, as he draws toward the end of so long a career, that critics will arise who will be without his traditional reverence or strongly moulding habit of admiration from questioning his pre-eminence, and sometimes upon grounds drawn from reactionary movements. Yet, to such as have lived long enough to remember the prime of Tennyson, we are inclined to think the strongest impression made by this, the Laureate's latest volume, will be surprise at the high average of excellence sustained by the octogenarian singer. If it be true that he does not touch herein the greatest heights of his earlier poetry, it is not less true that the new volume abounds with examples of noble verse; and that more than once—and most especially in the short but powerful poem entitled "Crossing the Bar"—it attains to an ideal of solemn faith and lofty preparedness for the great change such as indicates no decline of artistic skill or intellectual force. The melodiousness, the versatility, the powerful command of most diverse measures, the dramatic bent, and last, though not least, the faithful reflection of that "zeitgeist" of which Tennyson has always been the most trustworthy and sensitive register and indicator, are each and all here, and in good illustrations.

In "Demeter" we have the same classical spirit, the same musical blank verse, the same felicity of phrase, the same artistic delicacy, that characterized "Aeneas," half a century and more ago. Curiously enough, too, we note in the later poem that peculiarly Tennysonian habit of blending his classicism with the purest modern thought. This was well exemplified in the "Lucretius," and later in the "Idylls of the King." We do not regard it as a defect, for it is not so to be regarded; it is a distinctive mark of the sanest intelligence. For since all the experience of the living generation is inevitably derived from contemporary observation, it follows that the only really true representation, whether external or internal, whether of mind or of manners, is that which is so obtained. The historian, romance-writer or poet who hesitates to describe the past until he has acquired certitude concerning it, will remain ingloriously naïve forever. No history truly pictures the past. All history depends largely upon imagination, and who leaves his own age to explore antiquity must rely upon his own age or expect failure. The conclusion of "Demeter" is in the vein of reflection which belongs to the nineteenth century, but it is not the less impressive because of this. In the opening lines, addressed to Lord Dufferin, there is a touching reference to the death of the poet's son on the way home from India and the funeral on the Red Sea.

"Beneath a hard Arabian moon
And alien stars."
But here the hope and assurance reach higher than in the days of "In Memoriam." The age of passion, even of strong sorrow, has passed. The tone is sad and subdued, but underlying the lament is this suggestion of the transiency of all things and secure dependence upon the final coming of "something good" out of whatever seems ill.

The few but graceful verses to Professor Jebb are in the delightful meter of the famous lines to Maurice, and not less pleasing to the ear. The dialect poem, "Owd Roa," is a dramatic idyll of the school of "Riprap," though with a less tragical and moving motive. We confess that this kind of composition appears to us to be little more than "tours de force," and that we would gladly exchange even "The Northern Farmer" for another "Dura" or "Love and Duty." Turning for this unquestionably clever but somewhat unsympathetic lyric we come to the poem entitled "Vastness," and here Tennyson is almost at his best. Here at least we find this "zeitgeist" thoroughly and finely represented; the restless questioning, the impatience with partial solutions, the grasp of that largeness of view which modern science has rendered possible, are all faithfully reflected in these wonderfully compact and pregnant verses. Optimism and Pessimism seemed joined in a given Dance of Death, and everything is about to be "swallowed in Vastness, lost in Silence, drown'd in the deeps of a meaningless Past."

But as in "The Two Voices" the debate whose weight appeared to be leaning most strongly toward suicide, suddenly turns and emerges into light and hope, so the gloom here is broken with the thought of immortality, and the poet concludes:

"Peace, let it be! for I loved him, and love him for ever; the dead are not dead at all."
"The Ring," which is dedicated to James Russell Lowell, is, despite its somewhat antique setting, dominated by a modern tone. In this poem, which is not one of the strongest in the volume, may be discerned a sympathetic response to that malaise of interest in the supernatural which is the natural and inevitable reaction from the gross materialism of the eighteenth century. "Forn" takes us back a very long way, for it recalls "We were three sisters of one race," and "Orinor," and assuredly no fair critic can pretend that there is not in these fourteen stanzas a sufficiency of force and passion, while the refrain, with its variations to suit the changing theme, is singularly effective. Of "The Leper's Bride" it may be said that the central idea is infelicitous; that the thought of such a union is incurably repulsive, and therefore its employment bad art. But it will have to be acknowledged that Tennyson has used this extremely disagreeable subject so skillfully as to evolve from it a truly splendid illustration of womanly heroism and love stronger than death, and we think the end justifies the means completely. The beautiful poem called "The Progress of Spring" is introduced as an early composition laid aside and forgotten by the poet. Assuredly it bears no traces of juvenility or crudeness, but it serves to remind us that Tennyson's art was never halting; and that though no poet has shown himself more amenable to sound criticism, his equipment at the beginning was exceptionally complete. Another dramatic piece is "Romney's Remorse," and it is full of power and clear-cut impression. We will say no more of this volume save to observe that if Tennyson never would write another line his poetical career could by any possibility be more nobly and truly closed than with the pathetic and majestic verses bearing the title "Crossing the Bar."

JOHN H. INMAN FILES HIS ANSWER.

HE EXPLAINS HIS RELATIONS TO THE TENNESSEE COAL, IRON AND RAILROAD COMPANY.

John H. Inman, who was charged with obtaining large sums of money by buying the property of the Pratt Coal and Iron Company and selling it to the Tennessee Coal, Iron and Railroad Company, which it is alleged he controlled, filed an answer yesterday in the suit begun against him by the Tennessee Company in the United States Circuit Court. John R. Parsons is his counsel. Mr. Inman denies charges of fraud in his dealings with the Tennessee Company, and says that the purchase and sale of the Pratt property was a "business transaction." He says that "The interests in the Pratt Coal and Iron Company of myself and of my associates were acquired by us on our own behalf, upon our own responsibility and with our own funds. We owned them absolutely and in our own right. We were never asked to acquire them for the Tennessee Company. We never intended to do so. We were under no obligation to do so, and we had no right to expect that the Tennessee Company had no right to expect that we would do so. It is a mere made-up suggestion. We were in no position to make a purchase of the Pratt or any other property. In permitting the Tennessee Company subsequently to become interested in the Pratt property and in the transactions of the company, I and Messrs. Shook and Blaxter were acting against our individual interests and in the interests of the company."

cent of its par value on a capital of \$3,000,000. Since that time the capital stock has increased to \$10,000,000, and the stock is now quoted at over 80 per cent of its par value. The increase he considers as due to the acquisition of the Pratt Company. Mr. Inman says: "I never exercised any influence or control, permanent or otherwise, of the Tennessee Company. During all the time comprised of William M. Duncan was a director and a member of the Executive Committee. His influence and that of those whom he represented was paramount. He says that he and some other members of the Executive Committee were in the office of the company, and that he was appointed to it in 1881. Mr. Inman says as to his relations with the Tennessee Company: "I was a member of the Executive Committee. I have no recollection, however, of attending its meetings, except on two occasions. Mr. Inman says that his profit from the purchase and sale of the Pratt Company stock was less than \$14,000 at the market value of the securities received. He says in answer to the minor charges of defrauding the company in connection with the purchase of three blast furnaces and the raising of loans that his transactions were honorable."

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